

BOOK 2

GUITAR PLAYING

MADE EASY

FOR

Everyone

by

JOSEPH M. ESTELLA

and GEORGE ROBERTS

A modern, easy direct approach to guitar fundamentals. Adaptable to class or individual instruction.

\$1



Guitar Playing Made Easy For Everyone

BOOK 2

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Foreword

The modern, easy and direct approach which characterized Book One of this course, is continued in the plan of Book Two, after a brief review of the notes and chords previously learned.

The melodic material offers a big variety of well known songs, with all necessary technical problems and exercises included. Most of the songs are arranged to be played as student duets.

The solo part introduces chord fill-ins along with the melody notes, making the songs more interesting and enjoyable.

Visual aids are again employed extensively, and the course is still adaptable to class or individual instruction.

The Authors

CONTENTS

Rudiments of Music	2	Skip To My Lou	17
How To Tune	4	Basses And Chords	18
Chord And Note Review	5	Red River Valley	18
The Three Fishermen	5	Alternating Bass And Chord Study	20
Two Tones On The D String	6	The Lone Prairie	20
London Town	6	Eighth Note Study	21
The Eighth Note	7	Old Mac Donald	21
Poor Lonesome Cowboy	7	Building The A7 Chord	22
Two Tones On The A String	8	I Whistle And Wait For Katie	22
Scale Of C Major	8	On The Old Plantation	23
Long, Long Ago	8	Preparing For The F Chord	24
Mountain Climbing	9	Come To The Sea	25
Sing A Song Of Sixpence	9	The Low G Scale	26
Two Tones On The Low E String	10	Swing Low, Sweet Chariot	26
'A Frangesa	10	The "Inside" C Chord	27
Scale Of G Major	11	I Wish I Was Single Again	27
Buffalo Gals	11	Green Grow The Lilacs	28
Combining Basses And Chords	12	The Home Town Polka	29
Row, Row, Row Your Boat	12	Accidentals	30
Finger Study	13	Exercise To Develop The Fourth Finger	30
Oh Dear, What Can The Matter Be?	13	Careless Love	30
Carnival Of Venice	14	Li'l Liza Jane	31
Bass Run Study	16	Study In Building Thirds	32
Ring, Ring The Banjo	16	Nelly Bly	32



Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes



Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef


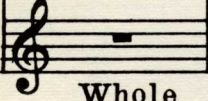
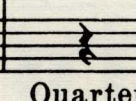
The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



DURATION OF NOTES AND RESTS

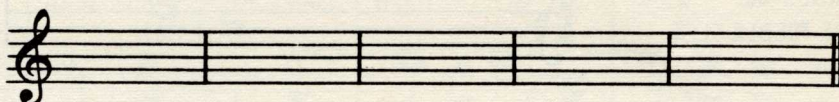
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Notes and rests may be of longer or shorter duration.

						
Whole note	Half note	Quarter note	Eighth note	Sixteenth note	Thirty-second note	Sixty-fourth note
						
Whole rest	Half rest	Quarter rest	Eighth rest	Sixteenth rest	Thirty-second rest	Sixty-fourth rest

BARS AND MEASURES

Bars are used to divide the staff into measures a double bar is placed at the end of a strain.



TIME MARKS

Time marks are fractions used to divide a musical idea into absolutely equal units or beats.

$$\frac{4}{4} = \frac{4 \text{ counts to a measure}}{\text{quarter note gets one count}}$$

$$\frac{2}{4} = \frac{2 \text{ counts to a measure}}{\text{quarter note gets one count}}$$

$$\frac{3}{4} = \frac{3 \text{ counts to a measure}}{\text{quarter note gets one count}}$$

$$C = \frac{4}{4} \text{ or Common time}$$

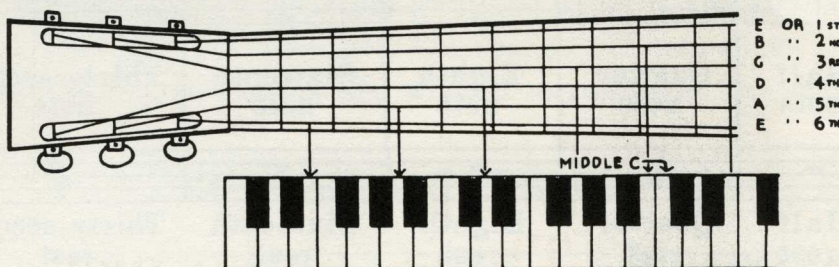
FINGER-BOARD CHART

	NUT ↓	1st Fret	2nd Fret	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th	13th	14th	15th	16th	17th
Open 1st String																		
Open 2nd String																		
Open 3rd String																		
Open 4th String																		
Open 5th String																		
Open 6th String																		

THREE WAYS TO TUNE THE GUITAR

HOW TO TUNE YOUR GUITAR FROM THE PIANO

DIAGRAM SHOWING
THE LOCATION OF THE
STRINGS ON THE PIANO FORTE



THE GUITAR IS
TUNED FROM THE
BASS CLEF
THE OPEN STRINGS ARE
WRITTEN IN THE TREBLE CLEF

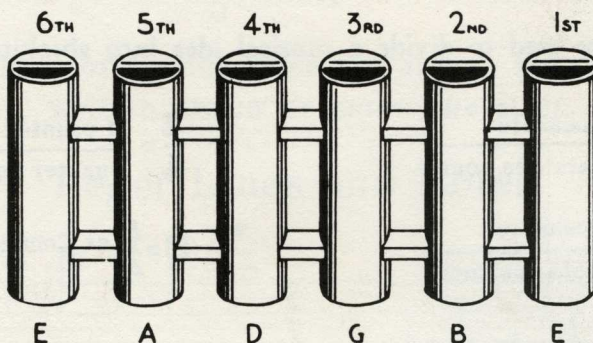


ALL NOTES ON THE
GUITAR SOUND ONE
OCTAVE LOWER
THAN WRITTEN

GUITAR TUNER

IMPORTANT

The strings of the guitar *must* be tuned one octave *below* the corresponding tones sounded by the tuner.



BASS TREBLE

WHEN A PIANO IS NOT AVAILABLE, THE GUITAR TUNER WILL BE FOUND A VALUABLE AID TO THE BEGINNER IN LEARNING TO TUNE. IT CONSISTS OF SIX BLOW PIPES PITCHED E-A-D-G-B AND E. TO WHICH THE SIX STRINGS OF THE GUITAR MAY BE TUNED.

HOW TO TUNE WITHOUT AID OF PIANO OR TUNER

TUNE THE E OR 6TH STRING AS LOW AS WILL PRODUCE A GOOD TONE. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5TH FRET OF THE 6TH STRING AND TUNE THE OPEN 5TH STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5TH FRET OF THE 5TH STRING AND TUNE THE OPEN 4TH STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND 5TH FRET OF THE 4TH STRING AND TUNE THE OPEN 3RD STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 4TH FRET OF THE 3RD STRING AND TUNE THE OPEN 2ND STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5TH FRET OF THE 2ND STRING AND TUNE THE OPEN 1ST STRING IN UNISON



Review of Chords and Notes Learned in Book One⁵

Chord diagrams for C, G7, G, D7, and A7 are shown at the top. Below them is a string diagram for a guitar, with strings numbered 1st to 5th. The notes A, D, G, A, B, C, C#, D, E, F, F#, G are written below the string diagram. To the right is a fretboard diagram showing notes C, D, E, F, G, A, B, C# on the strings.

The Three Fishermen

Gaily

*Student Duet

TRADITIONAL

Solo and Accompaniment (Acc.) parts are shown. The Solo part is in 4/4 time, with notes O, once there were Three Fish - er - men, O. The Accompaniment part is in 4/4 time, with chords G, D7, G, D7, G. A small melody note is used to pitch the voice when singing and when playing the accompaniment part only.

Continuation of the Solo and Accompaniment parts. The Solo part continues with the melody: once there were Three Fish - er - men, O. The Accompaniment part continues with chords G, D7, G, D7, G.

Continuation of the Solo and Accompaniment parts. The Solo part continues with the melody: Fish - er, fish - er, men, men, men, Fish - er, fish - er, men, men, men, O. The Accompaniment part continues with chords G, D7, G.

Continuation of the Solo and Accompaniment parts. The Solo part continues with the melody: once there were Three Fish - er - men. The Accompaniment part continues with chords G, D7, G, D7, G, C, G.

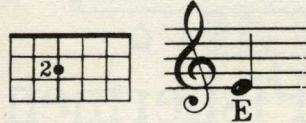
* All songs in this book will be arranged for duet playing. Student should learn both parts.

Two Tones On The D String

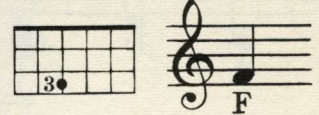
(E - F)



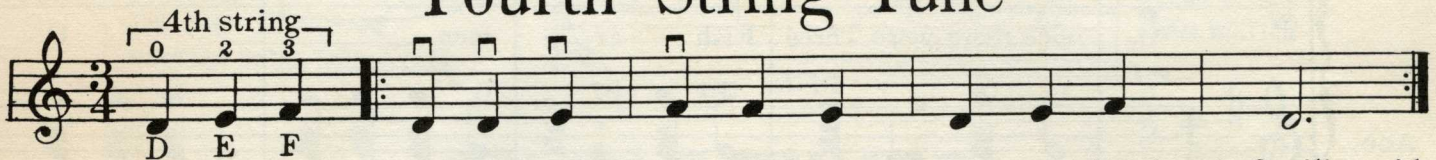
E = 2nd finger at 2nd
fret on 4th string



F = 3rd finger at 3rd
fret on 4th string



Fourth String Tune



*Small notes below are optional. They may be used by any student, who at this time is familiar with these notes, or by the teacher when playing the accompaniment part.

London Town

TRADITIONAL

Moderato

Solo

How man - y miles to Lon - don town? "Four

Acc. *mf* G C D7

* (p)

score and ten," Can I get there by

D7 G

can - dle light? Yes and back a - gain."

C D7 G

Introducing Eighth Notes

7

Two eighth notes (♩) = one quarter note (♩)
 One eighth note (♩) = ½ count

□ Down stroke
 ∨ Up stroke



Student should learn the melody using the regular size notes (quarter notes) before trying to add the small eighth notes

Poor Lonesome Cowboy

Moderately

WESTERN SONG

Solo

Acc.

I mp

don't have a {fa - ther} I don't have a {fa - ther} I
 {broth - er} {broth - er}

G

Eighth notes in this song are optional

don't have a {fa - ther} to ride a - long with me, I'm a
 {broth - er}

G D7

poor lone - some cow - boy, a poor lone - some cow - boy, A

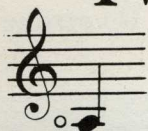
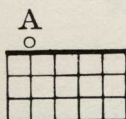
G

poor lone - some cow - boy, and a long way from home. I home.
 1. 2.

G D7 G G

Two Tones On The A String

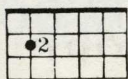
(B-C)



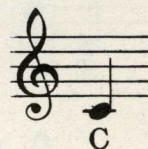
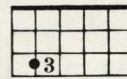
= 5th string (open)



B = 2nd finger at 2nd fret on 5th string



C = 3rd finger at 3rd fret on 5th string



All down strokes ▣



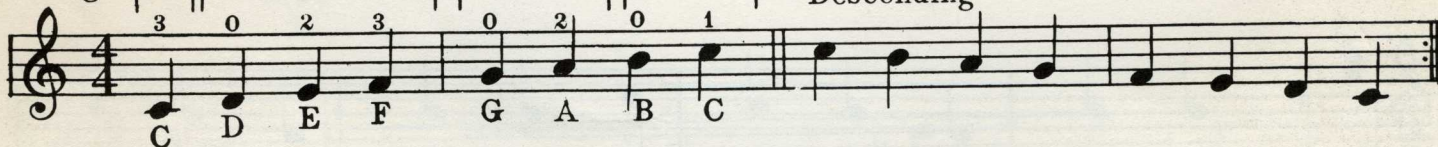
Fifth String Melody



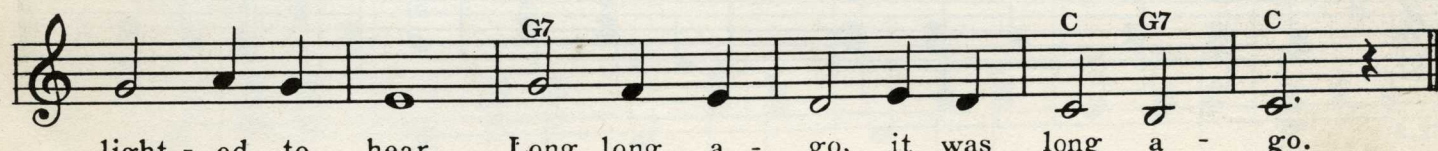
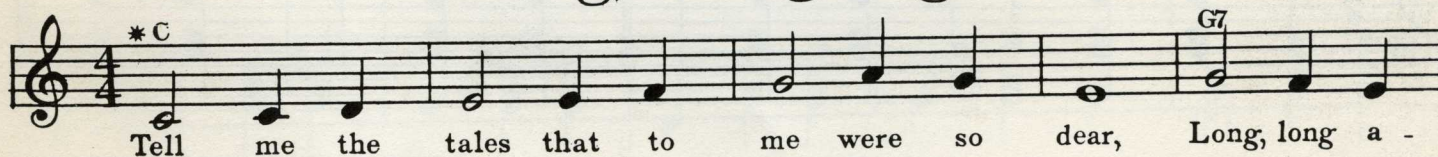
Introducing Major Scales

A Major scale is a series of eight tones, extending from a key-tone to its octave, above or below.

Ascending SCALE OF C MAJOR
Strings → 5th 4th 3rd 2nd Descending



Long, Long Ago



Mountain Climbing

9



Sing A Song Of Sixpence

FOLK SONG

Gaily

Solo *mf* C

Sing a song of six - pence, a pock - et full of rye;

Acc. G7 (P)

The first system of 'Sing A Song Of Sixpence' features a solo melody in 4/4 time on a treble clef staff, with lyrics 'Sing a song of six - pence, a pock - et full of rye;'. The accompaniment is on a bass clef staff, starting with a C chord and a G7 chord. Fingerings are indicated for the solo part.

G7 C

Four and twen - ty black - birds, baked in a pie,

(P)

The second system continues the melody and accompaniment. The solo part has a '2' above the second measure. The accompaniment features G7 and C chords. A piano (P) marking is at the end.

C G7

When the pie was o - pened, the birds be - gan to sing,

(P)

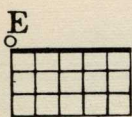
The third system continues the melody and accompaniment. The solo part has a 'C' above the first measure and a 'G7' above the third measure. The accompaniment features C and G7 chords. A piano (P) marking is at the end.

G7 C

Was - n't that a dain - ty dish to set be - fore a King?

(P)

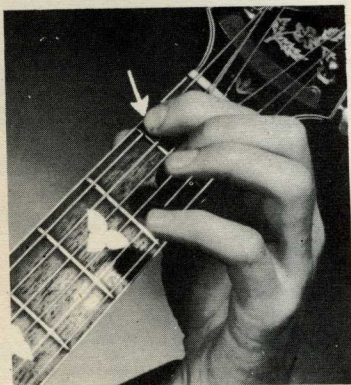
The fourth system concludes the piece. The solo part has a 'G7' above the first measure and a 'C' above the fourth measure. The accompaniment features G7 and C chords. A piano (P) marking is at the end.



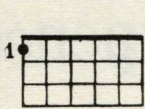
Two Tones On The Low E String

= 6th string (open E)

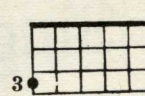
(F - G)



F = 1st finger at 1st fret on 6th string



G = 3rd finger at 3rd fret on 6th string



Use only down strokes ▮



Sixth String Melody



Review Of The Notes

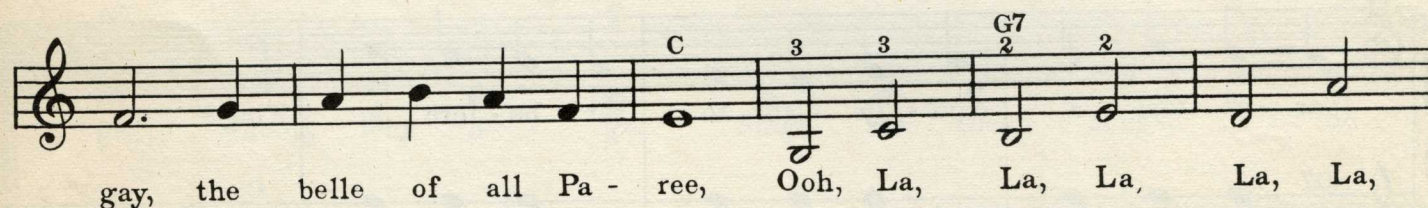


'A Frangesa

(The French Girl)

Gaily

Music by P. MARIO COSTA
Lyric by MABEL STEVICK



Scale Of G Major

11

*Key of G

Ascending 3rd 2nd 1st Descending

G A B C D E F# G

*Key of G = (one sharp(#)) placed on the top line of the staff, making every F#)

Buffalo Gals

WESTERN SONG

Verse-Rather Lively

Solo

1. As I was com-ing down the street, down the street, down the street, A
2. (I asked her if she'd mar - ry me, mar - ry me, mar - ry me, I

mf

Acc.

G D7 G

pret - ty gal I chanced to meet, and she was fair to see,
asked her if she'd mar - ry me, and hap - py I would be,

G D7 G

Chorus

Buf - fa - lo gals, please come out to-night, come out to-night, come out to-night,

f

G D7 G

Buf - fa - lo gals, please come out to-night and dance by the sil-vry moon, 2. I moon.

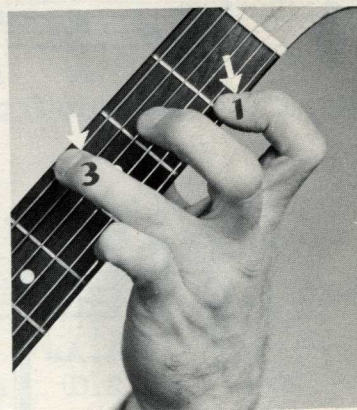
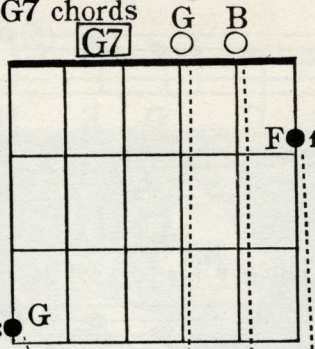
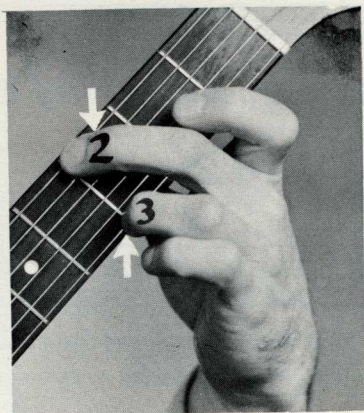
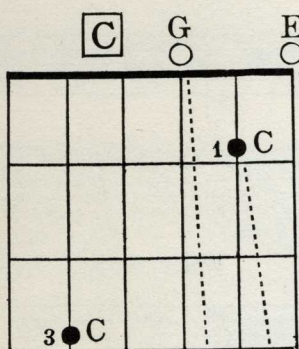
1. 2.

G D7 G G

Combining Bases And Chords

(The start of forming the full or larger chords)

Using C and G7 chords



C G - C - E (Bass) (chords) G G - B - F (Bass) (chords)

The following song introduces melody and chord playing

Row, Row, Row Your Boat

First, play the solo line, using only the large melody notes. Later try adding the fill-in chords, written in small notes.

Moderato *mf* C G7 C G7

row, row, row, your boat, Gent - ly

x = Hold finger down while adding the chords when possible. (Refer to page 13)

down the stream, Mer - ri - ly, mer - ri - ly, life is but a dream.

C G7 C G7 C

Finger Study

(Holding the finger down)

13

In the following studies, try to hold the 3rd finger down while playing the chords. (Small hands should do their best to hold down when possible.)

(Notice that the 1st and 2nd lines, although written differently, are played the same way.)

2nd

C G7 C

3 x

3 x

3 x

2

Oh Dear, What^x Can The Matter Be?

Moderato (*accentuate melody notes, but strum fill-in chords lightly*)

FOLK SONG

Moderate (accentuate melody notes, but strum full-in chords lightly)

FOLK SONG

Solo

mf Oh, Dear! What can the mat-ter be?

Acc.

x

3
x
Dear,
G7
x
Dear!
What can the mat - ter be?
x

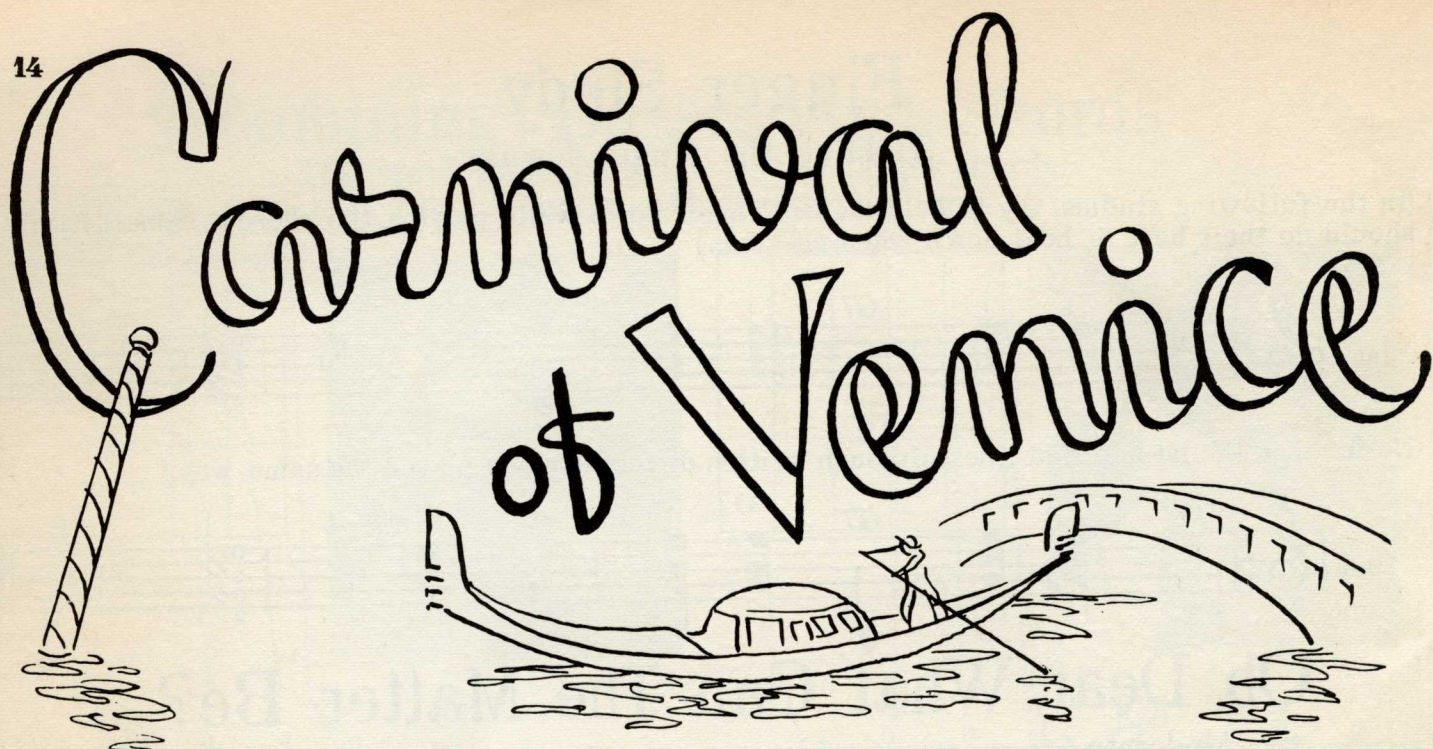
Oh,
C

Dear!

What can the mat - ter be?

John - ny's so long at the fair.

G7 C



(Key of C = No sharps or flats)

Adapted by J. ESTELLA

Moderately bright

the melody rests on second count

Solo

Acc.

The car - ni - val in Ven - ice, let us

C G7

go to laugh and sing, How

G7 C

gay to be here in Ven - ice, At fi -

G G7

es - ta in the spring, The

G7 C

gon - do - las glide through the wa - ter As you

C G7

sing your tale of love, Soft

G7 C

mus - ic is heard in the dis - tance, While the

C G7

bright moon shines a - bove.

G7 C

(Inside C chord, refer to page 27)

Bass Run Study

The Bass Run is a form of embellishment, which enhances the accompaniment and may be used instead of a chord.

A musical staff in 3/4 time showing a sequence of chords and bass runs. The chords are marked with box letters: C, G7, and C. The bass runs are indicated by dashed boxes and labeled "Bass Run". The notation includes fingerings (0, 1, 2, 3) and a triplet of eighth notes.

Ring, Ring The Banjo

S. FOSTER

Rather Lively

Solo

Acc.

Oh *mf* nev - er count the bub - bles, while wa - ters in the spring, The

C G7 C G7

(Remember to play chords lightly)

Fill in chords opt.

The first system of the song features a solo melody line and an accompaniment line. The accompaniment includes chords (C, G7) and bass runs. A note indicates to "Fill in chords opt." and a reminder to "Remember to play chords lightly".

young folks have no trou - bles, with this song that they sing.

* C G7 C

Bass Run

The second system continues the melody and accompaniment. The accompaniment includes a bass run and chords (C, G7). A note indicates that chords may be substituted in place of the bass run.

Ring, ring the ban - jo, I like that good old song, Oh,

f C G7

The third system continues the melody and accompaniment. The accompaniment includes chords (C, G7) and bass runs. A note indicates that chords may be substituted in place of the bass run.

come a - gain my true love, where have you been so long?

C G7 C

* Chords may be substituted in place of Bass Run.

The fourth system concludes the melody and accompaniment. The accompaniment includes chords (C, G7) and bass runs. A note indicates that chords may be substituted in place of the bass run.



SKIP to my Lou

17

Lively

AMERICAN TRADITIONAL

Solo

Choose your part-ners, skip to my Lou, Choose your part-ners, skip to my Lou,

Acc.

C G7

(Play the solo line first with large notes, before adding the small notes)

Choose your part-ners, skip to my Lou, Skip to my Lou, my dar - lin'!

C G7 C

'Round and 'round and skip to my Lou, 'Round and 'round and skip to my Lou,

C G7 G7

(Alternating Basses opt.)

'Round and 'round and, skip to my Lou, Skip to my Lou, my dar - lin'!

C G7 C

Basses And Chords (Cont.)

(Key of G Every F#)

Using G and D7 chords

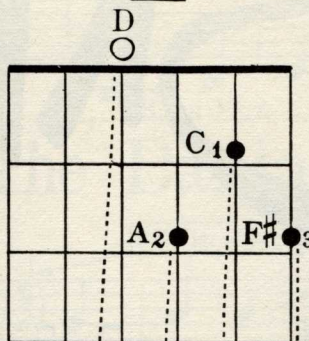
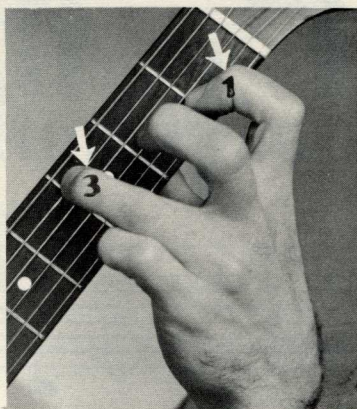
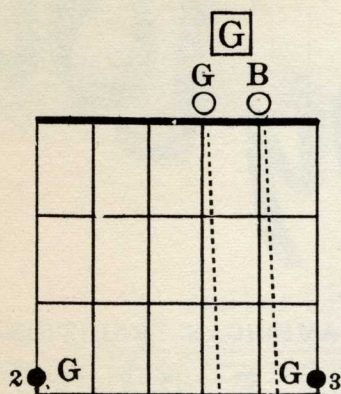


Diagram showing the G and D7 chords on a guitar fretboard, with fingerings indicated. Below the diagrams is a musical staff in G major (one sharp) showing the bass line and chords for the G and D7 chords. The staff includes a key signature of one sharp (F#) and a 4/4 time signature. The bass line for G is G-B-G, and for D7 is D-A-C-F#. Chords are indicated by boxes labeled G and D7.

Red River Valley

Key of G (one sharp) every F# except where the natural (n) sign is used, which cancels or takes away the sharp.

Musical score for "Red River Valley" in G major (one sharp) and 4/4 time. The score is divided into Solo and Accompaniment (Acc.) parts. The Solo part is in the treble clef, and the Accompaniment part is in the bass clef. The lyrics are: "From this val - ley they say you are leav - ing, I shall miss your bright eyes - and sweet smile, For you take with you all of the sun - shine, That has". The score includes various musical notations such as notes, rests, and chords (G, G7, C, D7). A slur is marked over the Solo part. The Accompaniment part includes fingerings (2, 3, 0, 1, 2, 3) and a key signature change to C major (no sharps or flats) for the final measure.

light - ened my life for a - while; Just con -

G D7 G

sid - er a - while, ere you leave me, Do not

G G7 C

has - ten to bid me a - dieu, And re -

G D7

mem - ber the red riv - er val ley, And the

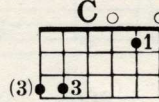
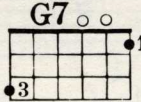
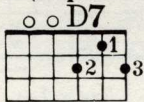
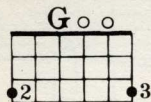
G G7 C

girl who has loved you so true.

G D7 G C G

Alternating Bass And Chord Study

(Repeat several times each)



x = (Hold finger down while adding the chords when possible)

Key of G (Every F#)

The Lone Prairie

WESTERN SONG
Adapted by J. ESTELLA

Solo *Rather slow*

Don't leave me here, (Don't leave me here) on the lone prairie,

Acc. *mp*

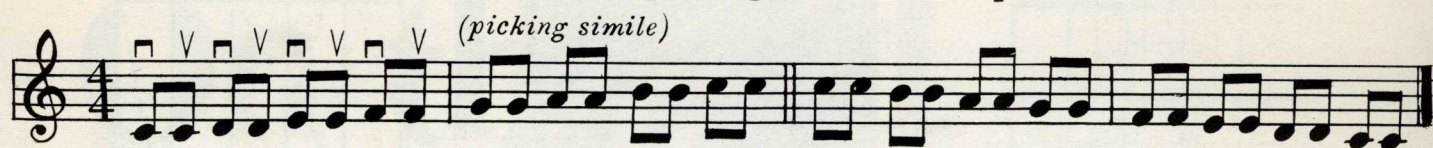
These words came low, and so mourn-ful-ly, From tir-ed

lips, (From tir-ed lips) of a youth who lay, Out on the sand,

at the close of day. Don't leave me day. *rit.*

Eighth Note Study

(With alternate picking, down \square and up \vee)



Count 1 + 2 + 3 + 4 +



Old Mac Donald

Gaily FOLK SONG

Solo

Old Mac-Don - ald had a farm, E - I - E - I - O! And

Acc. *mf* G C G D7 G

on his farm he had some cows, E - I - E - I - O! With a

G C G D7 G

moo, moo, here, and a moo, moo, there; Here a moo, there a moo, Ev-'rywhere a moo, moo,

f G

Old Mac-Don - ald had a farm, E - I - E - I - O!

G C G D7 G

Building The A7 Chord

A7

(3rd finger opt.)

optional easy form

A7

0 1 1 (3) 0 (3) 0 0 0 0 0 0 0 0 0 0

A A - C# - G (Bass) (chords) A G - C# - E (Bass) (chords)

I Whistle And Wait For Katie

Moderato

Solo

1. I am wait - ing, here to greet, Blue - eyed
2. I am wait - ing, for my date, Skies are

Acc.

G D7 G C

Kate with smile so sweet, Af - ter school at the
blue and I feel great, When school's o - ver as

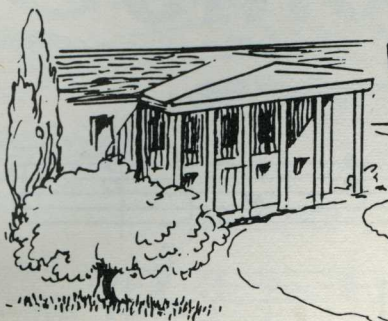
G A7 D7 C G

end of the street, I whis - tle and wait for Ka - tie.
sure - ly as fate, (f) (f)

C G D7 G

On the old Plantation

(ANGELINA BAKER)



SOUTHERN FOLK SONG

Words and Adaptation by J. ESTELLA

Verse - Brightly

Solo

1. Oh way down on the old plan-ta-tion that's where I was born, I
2. (Now) I did work, and I did sing, so hap-py all the day, 'Till

mf

Acc.

G C D7

1 (Repeat Opt.) 2.

used to beat the whole cre-a-tion hoe-ing in the corn, 2. Now
An-ge-li-na Ba-ker came and stole my heart a-way.

G C D7 G G

Chorus

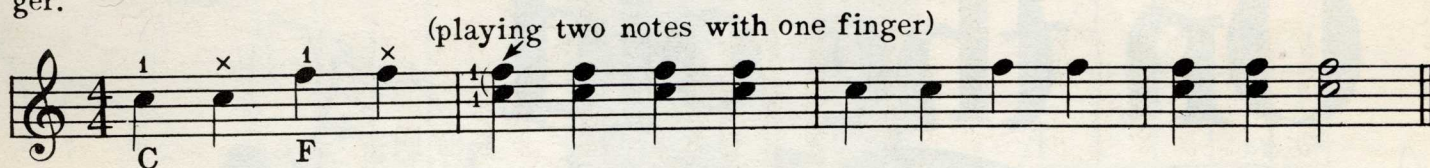
An-ge-li-na Ba-ker, An-ge-li-na Ba-ker's gone,
G C G C D7

'Left me here to be a-lone, and weep from night 'til morn.

G C D7 G

Preparatory Steps In Making The F Chord

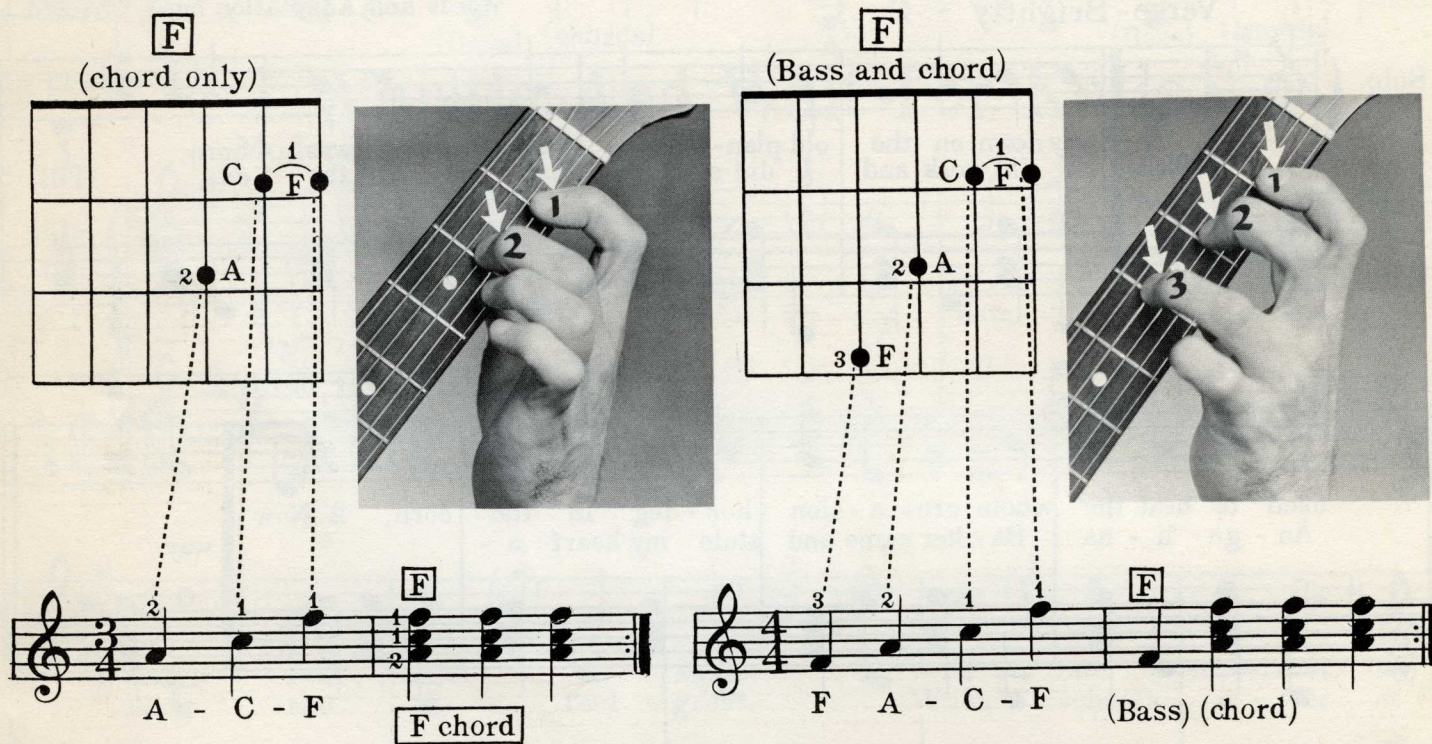
First, the student should be able to play the C and F notes, (two notes) together with the first finger.



Chord Tune



*Building The F Chord



*The introduction of the F chord, has been purposely postponed, until the present time, because it is one of the most difficult for a beginner to finger and play clearly. The student should not become discouraged when clarity of tone is not achieved in the beginning. Persevere and gradually build the chord up in steps as presented above.

If it is impossible to play the three note chord (A-C-F) at first, it would be best, to develop the strength in the 1st finger. Practice playing only the C-F notes held down with the 1st finger. Then add the 2nd finger as soon as possible.

Playing Three Note Chords With Two Fingers



Student should concentrate on playing the two notes with 1st finger, before adding the second finger.

Come to the Sea

VIENI SUL MAR

Moderato

ITALIAN FOLK SONG

Text by HARTEL and MABEL STEVICK

Solo

Oh, come to the sea,

Acc.

mp C G7 C

Row soft - ly with me.

F C

3 1 2

The note (A) may be omitted

Sail with the tide, with our love as a guide,

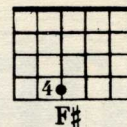
F G7 F C

Oh, come to the sea.

C G7 C

The Low G Scale

(Introducing F# with the 4th finger)



(F#)

Swing Low, Sweet Chariot

Slowly

Solo

mp

Acc.

SPiritUAL

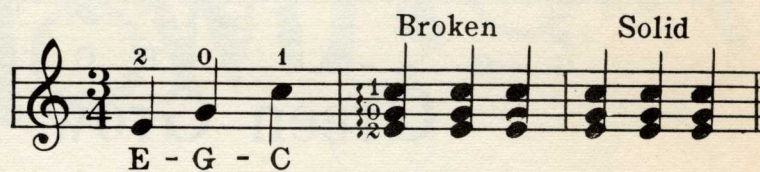
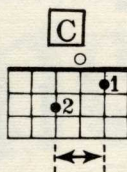
Fill in notes opt.

Learning To Play The Inside C Chord

The term "Inside Chord" means, all the notes in the chord, are located and played only on the inside strings.

The Inside C Chord here illustrated, uses the D-G-B strings only.

Strum inside strings



I Wish I Was Single Again

TRADITIONAL

Moderato

Solo

Acc.

mf

(Acc. part features Bass runs)

(A) may be omitted

I wish I was sin - gle a - gain, I

C F C

wish I was sin - gle a - gain For

C G7

3 2 3

when I was sin - gle my pock - ets would jin - gle, I wish I was

C F G7

1. 2. Inside C chord

sin - gle a - gain, a - gain. I gain.

C C

The following study teaches the student, the location of notes, having the same names but are one octave apart.

See - Saw

G - G A - A B - B C - C D - D E - E F# - F# G - G

Green Grow The Lilacs

COWBOY SONG

Solo

1. Oh green grow the li - lacs, all spark - ling with dew, I'm
2. (I) once had a sweet-heart, but now I have none, Since

Acc.

mf G

lone - ly my dar - ling, since part - ing with you, But
she's gone and left me, I care not for one, Since

G D7

by our next meet - ing I'll hope to prove true, And
she's gone and left me, con - tent - ed I'll be, For

G G7 C

change the green li - lacs to the red white and blue 2. I
she loves an - oth - er one, bet - ter than me.

G D7 G G

The Home Town Polka

Melody Traditional
Words by J. ESTELLA

Polka tempo

Solo

Acc.

f

G7 C

Come let us go and have some fun down at the dance to - night, We'll

G7 C

whirl a - round the floor, Then we will dance some more, Oh,

G7 C

We will have a real good time, and that you can be sure, So

F G7 C G7 C

if you're ev - er lone - ly friends, this is the one best cure, Hey!

Accidentals

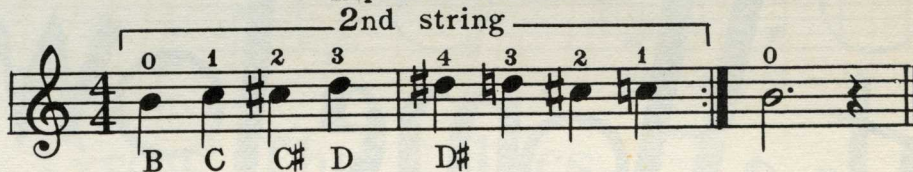
All signs (sharps #, flats b, naturals ♮ etc.) placed before notes that are not found in the signature, are called accidentals.

EXERCISE TO DEVELOP THE FOURTH FINGER

Repeat several times

NEW NOTES

D		B	
1	D#		C
	E	2	C#
	F		D
4	F#	4	D#



Careless Love

FOLK SONG

Moderato

Solo

Love, oh love, oh care-less love, (D)

Acc. *mf* G D7 G

Love, oh love, oh care-less love, It's

G D7

New G7 chord

love, oh love, oh care-less love, You

G G7 C

see, what care-less love has done. *rit.* (G)

G D7 G C G

Lil Liza Jane

31



Allegretto

AMERICAN FOLK SONG

Solo

Acc.

You've got a gal and I've got none, Li'l Li - za Jane.

mf C

3 2 0 3
(Bass Run)

Come on my love and be my one, Li'l Li - za Jane.

C C G7 C

Oh! E - li - za, Li'l Li - za Jane!

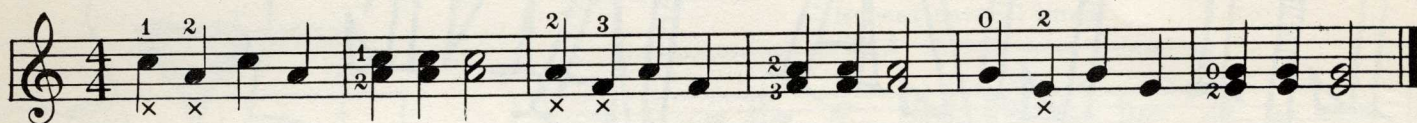
f C F C

Oh! E - li - za, Li'l Li - za Jane.

C F C G7 C

32 Study In Building Thirds-Double Notes

(Third = Two notes, three degrees apart)



Nelly Bly

S. FOSTER

Verse - Brightly

Solo

1. Nel - ly Bly, Nel - ly Bly, bring the broom a - long, We'll
2. Poke the wood, la - dy love, make the fire - burn, And

mf

C

G7

Acc.

sweep the kitch - en clean, my dear, and have a lit - tle song.
while I take my gui - tar down, just give the mush a turn.

C

F

G7

C

Chorus

(Double notes opt.)

Heigh! Nel - ly, Ho! Nel - ly, lis - ten love to me, I'll

f

C

F

C

G7

sing for you, play for you, a dul - cem mel - o - dy.

C

F

G7

C

Continued in Book 3

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